

Giorgio Ferrera  
CABALISTIC EXPOSITION  
OF THE BISCIONE

- Through the Language of the Sun Which is That of Japan -

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Being frequently sent on *diplomatic* missions into every part of the Italian peninsula from my chosen habitation of *Treviso* – where I could only settle after going through much *turbulent life experiences* – *I have seen many wonders of the world*, both new and old, which *scribes of all ages* wrote about in their *splendid manuscripts*. Recently I had the luck through the blessing of our Lord and Savior Jesus Christ to spend a few months in the beautiful town of Milano and some neighboring villages, and it is there that I have found many interesting things carved in stone. As strange as it may sound, these sculptures and reliefs, having seen that I am a *scholar*, *talked* to me, and I *listened very carefully* – for they only stay *mute* to the *unlearned*, to the *vulgar kind*.

Thus I came to the conclusion that the region which is commonly known under the name of Lombardia could very well be called *Plombardia*, that is, *Land of Lead* – the metal of Saturn – as it is a host to many great things which are *veiled* and the *prophane* think of them as things *worthless* as much as *dung* is, while we, the *Sons of the Holy Cabala* know it very well that they actually become the *most valuable* things *in the hands of the artists*. Due to certain happy little accidents in my life, I was able to discover that this *veil* can be most assuredly removed by the use of the *language of the Solar Land*. The true *Solar Land*, which is not that of the country of Syria as many scribes falsely think so, but that of Japan. This is very obvious as this state not only lies on the Easternmost corner of our world, but in its own language it is referred to as Nihon («日本») which means «Root of the Sun», «Origin of the Sun». Thus that *mysterious island* verily can only be the terrestrial manifestation of the *Kemet* of the *Holy Tree* of the *Izraelites* whom falsely called Jerusalem the Earthly Paradise simply out of *jealousy* and *ignorance*. As it is evident, the Sun is the primeval source of the *light* and *heat*, thanks to which our planet Earth receives its holiness that allows it to *bear the intelligence of humankind* and thus we should all pay attention to the *teachings* of this *far away nation*.

The ignoramuses of Italy will always be eager to tell us that the *biscione*, this *dragon* found on the crest of the state of Milano and of those who govern and used to govern it – namely, the Sforza and the Visconti family – is swallowing a man whole, killing him in the process. Well then these ignoramuses must answer something: why is it, that our Italian word «*biscione*» sounds just like «*bishōnen*» («美少年»), that is, «beautiful boy» in our *cabalistic* Language of the Sun? What could the *Wise Men of Old Ages* try to imply to us in this fascinating equivalence? *Bishōnen* is a term that the Japanese use to describe a young boy who has such beauty that he could almost be described as feminine, or rather, as *androgynous* – these *beautiful boys* are often taken by older men just like Zeus had *taken Ganymede up to the skies* simply because of him *possessing an otherworldly beauty*. But is it not so that in the Antiquity «beautiful boy» was the epithet of the *ever-young* and *androgynous* Dionysos, who is called upon as «*Lord*» in the Homeric Hymns? The idea of this false god who has

gone through his own *passion* while being *torn apart* by savages of course was only the work of the Devil who persuaded those foolish heathens to believe in such fancies before the true Lord, our Yehoshua of Nazaret appeared in the Middle East just a couple hundred years later so that his many miracles would not be believed by the wayward sons of Europe. We have established that Dionysos was the false name of Jesus Christ. But we must also establish then that the man in the mouth of the dragon is the *Savior* himself, and so it is obvious that he is being birthed out of the mouth of the serpent, and not being fed on. This is further confirmed by the fact that most of the reliefs showing the crests of the town of Milan actually show this man as a child – that is, the one and only *Son of God*. We can conclude thus through this phonetic equivalence that our Italian word *biscione* was originally being used for the beautiful and innocent child in the mouth of the beast, and it was only through a misunderstanding of the *prophanes* that it later became the name of the dragon itself.

We must profess something in our honesty which is compelled upon us by our Christian faith: those who claim that the coat of arms show a grown man being eaten are right in a specific case whereupon instead of a young child, it is verily an *older Moor* that is found in the mouth of the snake. We know that this aforementioned version could only spread because of the mistake of scribes and unlearned artists, as this variation was truly nothing more than an *earlier* sketch for the coat of arms of the Visconti which in the end got discarded. The *old man* illustrated there is truly out of *the race of the Moors*, who – as it is well known – have *black skins* and thus are in a heavy need of *cleansing*, of a *thorough washing*. But this *radical leprosy* of the skin can only be cleansed by a *cleansing agent* so strong as the *poison of the serpent* itself – this is the *key* needed to understand this *earlier variation* of the crest which *should have been long left behind in time* have it been not so that the ignoramuses kept bringing it up needlessly.

What other things can be revealed by the *language of the sun*? We know that in our times the *bishōnen* is a popular character in the illustrated comical chronicles of the Japanese, which they label as «*manga*». Is it possible that these so called mangas contain esoteric secrets? If so, we must ask, what else can oft-times be found in these mangas? The Japanese, due to the degenerate perversity of their souls, like to illustrate girls of questionable age in differing situations of demonic fornications in these chronicles, and the name they use for these girls is «*loli*». While this might seem like a far-fetched idea for those who are not well read in occult matters, through the blessing of the Holy Spirit we feel compelled to break the silence and show the world the radiant truth: this word is nothing less but the shortening of «*Lolita*», which was the title of the *magnum opus* of the great medieval novelist of the 13th century, Vladimirus Nabocovus. Several times in this novel the eponymos main character, Lolita, is being referred to as a «*nymphette*», that is, a *young nymph*. Nymphs are most often shown as mystical *muses* who *live in the waters* – as for

example can be seen in the story of *Hermaphroditus*. Now, can it be – since we know that «biscione» originally referred to the child and not the serpent – that in turn it is our snake who is symbolically representing Lolita, the *nymph*, and thus the *waters*? This is the only sane and logical conclusion one can come to, especially if we take into account the fact that the Japanese *hieroglyph* for «dragon» is «龍». With the subtle variation of this character, we get another one: «籠», pronounced as «kago», which is the single most mysterious *hieroglyph* of the *language of the sun*. It is a word that as a noun can both mean «cage» and «basket», referring to the inherent double potential of the element of *water*, in which dragons famously dwell – for none other element can be as both *destructive* and *life-giving* at the same time as this one. For a *cage* is what we put *sinner*s into so that their *movement is restricted*. Indeed, a *cage* works on a somewhat similar idea to a *basket* – and what else is the legendary *Holy Grail* itself, if not a big, infinitely filled magical *basket*? But the aforementioned *hieroglyph* is used in the form of a verb as well: «籠もる», read as «komoru» meaning «to seclude». And what do the *Great Sages of the East* did, if not *secluding themselves*, most often in the closest *mountains* they could find? Which also served not only as their *place of illumination*, but their place of *immortalization* as well – this fact is clearly being implied in the *hieroglyph* that has meanings of «*sage*», «*immortalized*»: «仙», read as «sen», which is a combination of the characters for «person» («人») and «mountain» («山»). And this is not everything. It is also «籠», that, by being combined with another, *cabalistically solar* character, will read out the holy name of the *secret key*, which is the solution to the most ancient problem that haunts humanity: the way to conquer the *wisdom of the ancients*. But we ourselves are *wise* enough to keep to our promises and not to give out essential secrets of the *Great Art*: and so we choose to stay silent.

The novel of Nabocovus nevertheless, is full of many other keys that will help us solve some other important mysteries. We learn that Lolita's real name is «Dolores». *Dolores* is the shortening of *Maria de los Dolores*, that is, *Our Lady of Sorrows*. As for why this milady is sad, we are entirely puzzled, but we do certainly would like to offer the tipping of our brimhats, if this can act as any sort of consolidation that might help *drying her tears up*. The more important question is: what do all Christian men and women cry out when they are being *eaten up by sorrow*, so much, that it could be said that they are being *mortified*? The answer is easy: «Miserere, Domine»! We only have to take a look at the pseudonym the narrator of the novel uses to see what direction must we probe into so that the hidden meaning of this strange cry might be unraveled. «Humbert Humbert» is nothing less than a hermetic wordplay for «Umbra Umbra», that is, «Shadow of the Shadow», which is a clear allusion to the «*blacker than the blackest black*» of the *alchemists, the artists of the Spagyric Science*. The *vulgar* might think that this sentence we are dealing with has an entirely Latin structure, but first of all, this is not true, and second

of all, why are people crying such things out loud, when they do not at all work in granting the mercy of Yehovah, our one and only true God? At least it did not work out for us when in a drunken stupor we made love to the madame of the local bordello and the next day we woke to a terrible rash around our member – which reminds us: we are baffled as to why it is so hard to see the true value of this *oeuvre*, when the author clearly reveals his *knowledge of the occult matters of the body* right in the very first sentence of his book, when he refers to this *nymph* as the «*light of my life, fire of my loins*». To get back to our topic, we must of course realize that there is a *rebus*, or rather, a *rebis* hidden in this sentence: by cutting off the «*rere*», *the two RE's*, the *rebis* – that is, *the double thing*, which is the name of the *divine androgyne* – we are left with «*mise*» and «*domine*». Both of these words must be translated into *divine languages* in order to solve the hidden meaning of this *cabalistic cry*. «*Mise*» is nothing else than the phonetic corruption of the Japanese «*mizu*» (水) which means «*water*». «*Domine*», however, is unsolvable through the Japanese language and so we must turn to a tongue which is very similar both in phonetics and grammar and has likely hailed *from the East*: Hungarian. For in this language «*Domine*» is translated to «*Úr*», which – as all *Scientists* know – means «*fire*» in the language of the Chaldeans. Thus, as the solution of «*mizu RERE ur*», this cleverly made up hermetic puzzle, we get:

WATER            ANDROGYNE            FIRE

Is this not the triple pillar that we see if we look at any of the illustrations of the Kabbalistic Tree of Life? For there is a *feminine* and a *masculine* pillar, and between them lies the *middle path*, which could not exist without the two external columns serving as *Mother* (can there be any doubt left that our dragon is indeed Mary, the mother of our *Savior*, when in the Hungarian language a mother is often referred to as «*the dragon of the house*»?) and *Father* to our *Hermetic Child*? Truly, Japanese, the «*solar language*» (also known as «*language of the gods*» or «*language of the birds*») is the most amazing gift to humanity, and must indeed be the *root* of all languages – *older than any other*. Having proved all of this beyond any doubt once and for all, we hereby put an end to our *cabalistic lecture* – and head to the tavern – in great satisfaction, knowing that many ignoramuses had been *educated* and *cured* out of the most terrible sickness of all: *lack of knowledge*.

*In my own service I stay, eternally,*  
**Giorgio Ferrera**  
**Drunkard, Lover, Sinner & Saint**